

Simplicity Gives Way To Ornament

By Sarah Marshall Cook.



Trimming Returns

THE artistic dressmaker spent many years in educating women to the simple, untrimmed, straightline dress.

Now she is expending much energy in an endeavor to reinstate the trimmed model. The why and wherefore of this is because women become so enthusiastic over one type of dress and adopt it so extensively to the exclusion of all others that it means death to everything that pertains to variety. The simple, straightline dress of last year now is varied by intricate detail in the form of draperies, panels, cape backs, cape sleeves and all sorts of beads, cabuchons and embroideries.

Such ornamentation sounds the death knell of the simple untrimmed crêpe de chine frock, for the moment at least. With a large number of dresses of this sort appearing the straightline dress looks sadly out of place.

New Interpretations Of the Panel Motif

THE crêpe de chine and crêpe Maroccan dress still is popular, but it must be adorned in some way, for afternoon or informal evening wear with laces or beautiful embroideries of silk and beads. One black crêpe dress is trimmed with disks of dark nacre in lattice work effect.

If applied trimming is absent, the fabric must be handled in some intricate way to distinguish the dress from the type so widely worn last season. The one side drape was discussed in a previous article in this paper. It is one of the newest methods of differentiating between the new models and those of last season.

Madeleine et Madeleine effectively use pointed panels of black lace on the crêpe de chine frock which is sketched at the right of to-day's page. The low draped girdle, the ends of which fall to the bottom of the skirt in the front, are very interesting. The girdle is fastened by means of a round cut jet buckle.

The model directly above this has proved extremely popular both in Paris and in this country. It is being copied by many of the exclusive dressmakers here. The only modification made in copies is the omission of the pointed panel train at the side.

I have seen it worked out as a debutante's frock, with the skirt in the form of a back and front panel attached to a blue chiffon bodice entirely covered with blue embroidery. This is worn over a beautiful slip of blue satin, which is revealed at either side.

The girdle is made by shirring the skirt over cords. The model is by Jenny and the original was of yellow lace and perverche blue satin. The bodice, at the back in the original, was in cape form, but many copies show an all-around Russian blouse effect.

All hail the panel! We owe it a great deal, or, at least, dressmakers owe it a great deal, for it has helped them over many a rough place. What would have become of fashions in the last two or three years but for the panel? It really has been a more important feature than any other one thing. Madeleine Vionnet found that the panel pointed the way to success for her.

An infinite variety of changes have been rung on it. There have been long panels hanging below the bottoms of skirts and those that were short. There have been wide ones and others that were nothing more than narrow strips of ribbon. Some were pleated, others were plain. They were hung perfectly loose and straight; they were hung in a series of loops. These are

only a few of the things that have been done to panels.

A fresh surprise in the way of applying them has been sprung almost every day. There apparently was not limit to the designer's imagination when it came to panels.

Cape-Back Effects Of Silk and Lace

THE cape-back is well liked this season, and is frequently employed as a means of diversifying the simple straight dress. In afternoon and evening frocks the cape-back sleeve is often seen. It is worked out by means of a straight piece of lace, or the fabric from which the dress is made, that goes across the back in the form of a cape and extends along the length of the arms to the wrists, where it may be partly held in by means of a band.

The figure at the center of this page shows an important model of this sort from Madeleine et Madeleine. It is of navy blue crêpe Maroccan embroidered in a matching color. The figure reflected in the mirror shows the front of this frock.

A rather unusual cape back of lace is used on the Madeleine et Madeleine model at the right of the page. A sketch of the back is directly below the frock.

Intricate detail in the form of hand work done on material characterizes ever so many of the new models. Tiny folds and appliques of self materials are used. Mme. Renée, of Paris, always has been noted for trimmings of this sort, and this season she excels in them. She has considerably increased the quantity of materials used in her dresses. She has gone very extensively into large and eccentric looking sleeves, which are both wide and long.

Some of her dresses have capelike draperies, through which the bare arm protrudes. Afternoon dresses are so voluminous in sleeve and

shoulder trimmings that when the back is turned the wearer appears almost to be clad in a wrap. As a trimming on many crêpe de chine dresses Renée uses silk hand-crocheted wheels set in as an insertion band or motif.

Elaborate Decoration The Dominant Note

ON MANY models of Georgette and chiffon fine pleatings replace tucks as trimming. So fine are these pleats that at a distance the effect is that of cording. White chalk beads worked into fanciful designs are the means of ornamenting models of white silk or chiffon. A very unique trimming seen on one white frock consists of rows of iridescent bubbles. As the dress is dead white and the trimming shiny the contrast is effective.

Mme. Jenny, whose models are always enthusiastically received by Americans, uses quantities of embroideries of the heavy types this year and also of the sort known as broderie Anglaise. Some of her short silk jackets are entirely covered with the latter. These she makes as a part of plain silk dresses. She does not, however, confine this kind of embroidery to jackets, but uses it to decorate both light and dark frocks of either silk or cloth.

Cape-back draperies, too, are a favorite with this maker. She makes them to extend from one wrist to the other across the back in the manner described above.

Exquisite afternoon dresses show lace in combination with fabric. A black lace may be made over pale pink satin, a green crêpe de chine

may be trimmed with black lace or a gray crêpe de chine may be effectively adorned with gray lace and red flowers.

Many of the décolleté models have especially designed shoulder straps worked out like jewels, but in rhinestones and imitation onyx. Very elaborate jeweled belts of the same sort also are used, the jewels being set in metal.

Colorful Bead Trimmings On Black Evening Dresses

EVENING dresses with bead trimmings are shown. Square, oblong and round crystal beads both in jet and in colors are favorites, also large cabuchons in high colors. Rhinestones and jet motifs, as well as jewel-studded embroideries, make their appearance on evening dresses. Among the striking models is an

evening dress made entirely of black paillettes, through which is wrought a design in colored paillettes, also in mat finish. This is more like a brocade than a sparkling surface.

Another beautiful black evening dress is of satin studded in a sign of rhinestones hammered directly into the fabric. Dull black and gold gauze is frequently combined with black satin in an arrangement of pleated panels.

Linen tapes have been taken up by dressmakers and liners, but their use was confined to wash dresses and country hats. One clever designer conceived the idea of making a lacework of linen tape and using it as a collar or sleeve trimming on dark dresses.

Reading from the left—Charlotte model developed from navy blue mousseline and royal blue lace. Dress from Madeleine et Madeleine showing the new cape back; it is of navy blue crêpe Maroccan embroidered in matching color. The front of the dress is reflected in the mirror. Jenny evening dress of yellow lace and perverche blue satin, the bodice having sleeves in cape form. Black crêpe de chine dress from Madeleine et Madeleine, featuring the low draped girdle and pointed lace panel in black. The sketch in the circle shows a back view of this dress.